



SEPTEMBER 2009 NEWSLETTER

Welcome to the September Newsletter. Firstly an update on an article in the August Newsletter:

TOPFOTO GALLERY – UPDATE

The reproductions of John Topham's prints being sold by the gallery have been produced by non-other than **Marcus Scott Taggart**. If you haven't been yet, the exhibition is still on display at the Gallery in Edenbridge.

SPA CHANGES

As a result of her increasing commitments as President Elect of the RPS, **Rosemary Willman** has decided to stand down as a member of the SPA Committee at the AGM and to relinquish her role as chairman of our judges and lecturers sub-committee.

Marcus Scott-Taggart has offered to take on this responsibility and the SPA committee have agreed this transition with immediate effect. Rosemary will continue to be a member of the sub-committee.

Walter Benzie, our Treasurer, is now Treasurer Elect of the RPS and he, also, has indicated that he intends to stand down from the SPA Committee at the AGM.

Finally, **Alan Barrett**, who is currently chairman of the sub-committee working on the 2010 biennial exhibition, and who was also responsible for the 2008 event, has indicated that he does not wish to continue in this capacity after the 2010 exhibition and will also stand down from the SPA committee.

I am sure you will all join me in congratulating Rosemary and Walter and in thanking them and Alan for their contributions to the SPA, although there will be a time for a more formal recognition later.

You will, however, appreciate that these changes mean that we need to find some new faces to join the SPA Committee and, with less than three months to the AGM it is important that we address this as a matter of urgency.

We are particularly anxious to find a new Treasurer so that Walter can carry out an orderly transfer of this important function. However, all the sub-committees could benefit from an injection of new blood and it would be particularly helpful if one or two people would come forward to assist with the 2010 exhibition and learn the ropes to ensure we have some continuity of expertise to take forward to 2012 and beyond.

The Competitions and PAGB sub-committees also need additional assistance.

You do not need me to tell you that, unless volunteers come forward to fill these vacancies, the SPA Committee will find it increasingly difficult to function effectively.

If you feel able to assist us in one or other of these roles please contact me to explore the opportunity as soon as possible.

Tony Riley chairman@surreypa.org.uk Tele: 01306 501406

TAKE CONTROL OF YOUR COLOUR

Take control of your colour - is a superb 94 page full colour printed book that will show you how! It is also available as a **FREE DOWNLOAD** from **NativeDigital.co.uk!**

This book is designed to give you the information you need to colour manage your workflow, whether you are a photographer, graphic designer or a printer. Parts will be relevant to anybody using any digital colour device and parts specific to certain industries or users. It's been written by our Technical Director Rob Griffith and reflects his long experience both in the graphics industry and in colour management in particular.

The approach, as the name suggests, is mostly practical rather than theoretical and the bulk of the book concentrates on how to apply colour management to a range of typical photographic, pre-press, design and print workflows. It has a readable and approachable style and is designed to fit between the brief manuals you get with software and the weightier more theoretical specialist books on colour management.

The chapters are:

Light, Human Vision & Colour

A short introduction to the basic physics and biology of colour along with an explanation of colour measurement and colour models.

How Colour Management Works

Explaining the processes and techniques of colour management in general terms this chapter demystifies such things as rendering intents, the difference between calibration and profiling, and how computers apply colour a management.

Calibrating & Profiling Monitors

Covers everything from the differences between a hard and software calibrated monitor through to colour temperature choices and how to test a monitor profile.



Colour Management & Adobe Photoshop

Photoshop is at the heart of most colour managed workflows and this is a comprehensive review of the colour management features of Photoshop covering versions from 6.0 onwards.

Profiling Scanners

How to get the best possible colour accuracy from a scanner including how to apply scanner profiles in a workflow.

Colour Managing Digital Photography

This chapter covers the three main approaches to colour managing digital photography; camera settings, RAW conversion and custom profiling. It also has sections on the colour management features of Lightroom, Aperture and Photoshop Elements.

Profiling RGB Printers

Everything you wanted to know about profiling desktop inkjet printers and dye subs.

Profiling CMYK Printers

The chapter covers profiling inkjet and toner based printers that use a RIP and includes linearisation and ink limiting.

Press Profiling & Proofing

Printing presses are the most expensive, and sometimes the most variable element in some colour workflows and this chapter covers press standards, custom profiling and proofing.

Colour Management & Graphic Applications

Building on the chapter on Photoshop's colour management this chapter covers the rest of the Creative Suite - Illustrator, InDesign and Acrobat and also Quark Xpress.

Glossary

An explanation of the many terms you'll come across in colour management.

The PDF version of the book is free to download but obviously for the hard copy version they have to make a charge to cover the printing costs. The book is A5 in size and 94 pages long.

Here's what you do to get your FREE copy. This is a bit cumbersome – they are working to make it quicker and easier for you, but in the meantime....

Go to: <http://tinyurl.com/mc2r9j>

Proceed through the shop checkout - rest assured you WILL NOT be required to enter any credit/debit card information as the cost is ZERO

Please make sure that you enter your email address correctly otherwise you won't be able to download the guide.

When you have completed the above, you will receive an email, with a link. Click the link to download your FREE copy of Practical Colour Management

[LASTOLITE SCHOOL OF PHOTOGRAPHY](#)

Lastolite launch new School of Photography - **Free videos and tutorials available** on the new School Of Photography website.

JP Distribution is pleased to announce the launch of the new Lastolite School of Photography website. The website sits on a separate domain name and is seamlessly integrated into the Lastolite website.

Lastolite's strategy for the School of Photography is to provide free of charge video and written tutorials for photographers on a monthly basis, building an industry leading library of tutorials for existing users and photographers looking to buying one of their products.

The new site has launched with six, twenty minute video tutorials featuring five of Lastolite's new products. There are also 10 back to basics PDF tutorials.

In addition to the new tutorials, all existing Top Tips, product overview and folding videos have been added to the school so Lastolite now have 85 video and 10 written tutorials in total!

In terms of usability, visitors to the site will be able to set up a favourite's page, email a video link to a friend or download an Mpeg4 version of the videos for their iPod or similar personal media player. Visitors will also be able to set up an RSS feed and follow Lastolite on Twitter.

These new changes demonstrate that Lastolite continue to lead the way in by using the power of the internet to promote their long line of award-winning products.

Enjoy browsing the new Lastolite School of Photography website!

<http://www.lastoliteschoolofphotography.com/>



"SCHOOL OF PHOTOGRAPHY" AT THE IMAGING WAREHOUSE

VALUE FOR MONEY, ONE-DAY EXCLUSIVE DIGITAL COURSES - **Imaging Warehouse** are pleased to announce our NEW training courses which will cover a wide variety of photographic interests from **Basic and Advanced Photography; Printing with Photoshop - Level 1 & 2; Colour Management & Printing; Falconry Course; Street and Documentary Photography; Landscape Photography and Portraiture** to name but a few!

These will be headed up by the course director, **Bob Moore FRPS, Hon PAGB**. Bob has a crack team of Lecturers that include **Will Cheung, Leigh Preston, Mike Lane and Ray Spence**.

All the courses will be restricted to small groups of 12 people and take place at IW's Warwick premises on a Saturday starting at 10.00am with Tea /Coffee on arrival followed by the introduction by the course tutor.



Courses will break for a light lunch at around 12.30pm and restart the course from 1.15pm until 4.30pm where you will have the chance to ask any questions.

As a special thank you for attending the course, you will have the opportunity to buy inkjet papers at greatly discounted prices or the chance to recoup the whole cost of your course in savings on course associated equipment and consumables – these offers will only be available on the day of the courses!

WITH PRICES AS LOW AS ONLY £60.00, BOOK NOW!!

To avoid disappointment, you can either call **Louise Hill** to give her all your details or book your place directly on the Imaging Warehouse website.

Click on the link below (or paste into your web browser) for further details and course dates:-

http://www.permajet.com/News-&-Events/PermaJet-News/146/Brand_new_-_School_of_Photography.html

Louise Hill - Sales & Customer Services Representative

The Imaging Warehouse Ltd

Direct : 01926 836 978

Fax : 01926 499 992

E-Mail: louiseh@theimagingwarehouse.com

OUT AND ABOUT

EAST COURT, EAST GRINSTEAD

'**Images of Sussex**' A celebration of the county showing people, places, activities and landscape via an Open Air Photographic Exhibition.

Location: **East Court Open Space (near to children's playground & mansion), East Court, College Lane, East Grinstead, West Sussex RH19 3LT**

Cost: **Admission free**

Dates: **until 26 September 2009**

Steve recommends, but be quick, it's about to end:

AOP GALLERY

The AOP Open 2009 (see August Newsletter for details) has been **extended until 10th September**.

Location: **81 Leonard Street, London EC2A 4QS**

Cost: **Admission free**

www.the-aop.org

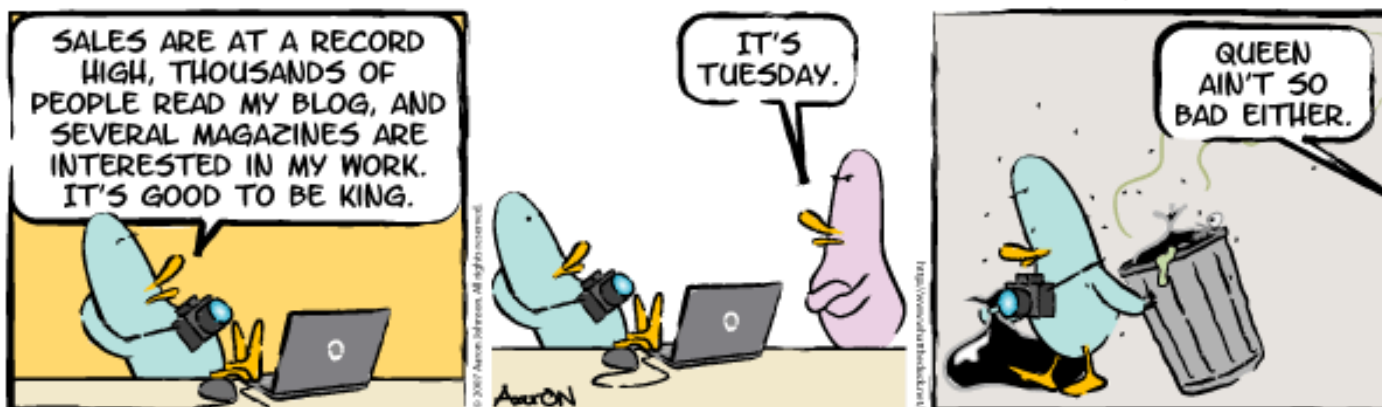
MICHAEL HOPPEN GALLERY

REVIVE - As an antidote to the misery of hot, sticky mid season sales shopping on the King's Road, Michael Hoppen Contemporary will treat visitors to an exhibition intended to visually refresh and revive them.

A group show containing images of cool water, ice, snowy climes and lagoon like pools has been chosen, to counteract what may well be the hottest summer for many years.

Location: **Michael Hoppen Contemporary**

What The Duck



STARTING WITH A PHOTOGRAPH - An exhibition of unique pieces in collaboration with The Saatchi Gallery Online.

Dates: **10th September – 12th October**

Location: **Michael Hoppen Contemporary**

The Saatchi Gallery online is a resource by which any artist, using any medium can showcase their work to thousands of visitors every day. Recently moved to Duke of York Square, the Saatchi Gallery are collaborating with Michael Hoppen Contemporary for the first time to curate a show of hand-picked Saatchi online artists. The only criterion is that the work must begin with a photograph. Beyond that, each unique and one-off piece is the vision of the artist concerned. Among those exhibiting will be Maurizio Anzeri who uses intricate sewing techniques, who has made a series of new works with a geometric layering of embroidery over found photographs. Gabriele Beveridge will be showing a selection of distorted Polaroid works, Hannah Dakin creates beautiful daydream-like images by printing on different textures and layering the results, DY Kim photographs objects several times from different angles, accentuating the three dimensional and painterly potential of photography, and David Birkin will be exhibiting new work which expands on his much admired Confession series. His work will include a performance piece to be staged after the show's opening.

Starting With a Photograph represents a synergy between the two art organisations, both of which are interested in the continual and evolving discourse around contemporary art and photography, and seek to promote innovative talent from around the globe

The gallery opening hours are 9.30am to 6.00 pm Monday to Friday, and 10.30 to 5.00 pm on Saturday. Special appointments can be made outside our hours of business.

Address: **3 Jubilee Place, London SW3 3TD**

www.michaelhoppengallery.com

NATIONAL PORTRAIT GALLERY

Bob Dylan 1966 European Tour

Location: **Bookshop Gallery**

Dates: **until 29 November 2009**

This display of fourteen photographs of Bob Dylan celebrates the publication of the paperback edition of Barry Feinstein's new book *Real Moments*.

In an interview in 2008, Feinstein recalled, 'I was in a unique position, given complete access and trust during a very special period. I saw Bob perform hundreds of times, travelled with him, often spent 24 hours a day with him...I liked his work, Bob liked mine. He knew I would make him look interesting. He was comfortable with me and my cameras.'

Feinstein, who had made a reputation as a photographer at Columbia Pictures in Hollywood during the 1950s, took the iconic portrait of Dylan that appeared on the sleeve of his 1964 album *The Times They are A-Changin'*. He was subsequently invited to be Dylan's official photographer on his first electric European tour, which followed the 1965 acoustic tour documented in D.A. Pennebaker's *Don't Look Back*.

In spring of 1966 Dylan toured across Australia and Europe, and during May 1966 he appeared in venues across the UK. At each concert Dylan performed solo on acoustic guitar and harmonica followed by an electric set, backed by The Hawks, later known as The Band. Spectators around the country protested at Dylan going electric and at the Manchester Free Trade Hall a member of the audience shouted: 'Judas!' to which Dylan responded, 'I don't believe you ... You're a liar!' However by the end of each show, according to Feinstein, 'the crowd loved it'.

After the tour Dylan went back to the United States to get ready for another series of concerts scheduled for mid summer. At the end of July he had his infamous motorcycle accident which allowed him to take a long rest; Dylan did not tour again for eight years.

Address: **National Portrait Gallery, St Martin's Place, London WC2H 0HE**

www.npg.org.uk



PHOTOFUSION

Stone Hole - is a new collaborative exhibition of large digital photographs by **Crispin Hughes** and a time-lapse film by **Susi Arnott**, made in tidal sea-caves along the shoreline of North Cornwall.

Dates: **25th September - 5th November 2009**

In 2006, Hughes exhibited 'Unquiet Thames' at the Museum of London in Docklands, which scrutinised enclosed tidal spaces along the London shoreline. Digital photographs stitched into large-scale panoramas were complemented by a soundtrack to re-create the sensation of hiding from the light and from the world above/outside; of seeking calmness and 'safety' in what are in reality threatening environments.

Stone Hole is a direct development, both technically and thematically; stitching stills to re-make and distort time as well as space, involving film as well as composite photographs, and with the two artists working closely together on location. Challenging conventions in art that link landscape with

beauty, the sublime and moral uplift, the work's concern is with human and geological flux and dissolution.

Hughes' interest initially began as a response to the work of Patinir and the Quattrocento religious painters who depicted caves as small domestic stages for the personal dramas of the saints, their demons and mortifications. They show rock surfaces and textures in great naturalistic detail, but the gross morphologies and landscapes are improbable artifices.

So Hughes and Arnott set about working in real sea-caves, only accessible at certain times of the tide. Being in these environments coincided with a series of medical crises for Hughes, increasingly reflected in the work. Similarly, Arnott's history of idiopathic epilepsy began to be reflected in moving images: the final film expresses the subjective experience of seizure and release.

Working in sea-caves during periods of medical anxiety transformed an academically investigative project about landscape, geomorphology and art history into a more intense reflection on bodily states, the mind and our perceptions of the world and ourselves.

"During the making of the work, I experienced incidents of transient global amnesia, including an episode inside one of the caves. I also abruptly lost part of the sight in one eye leading to a hole in my vision and other anomalies. These photographs are partly a search for a metaphor for this disruption of contact with the world.

"Also during this period I had a number of surgical procedures, further blurring the boundary between the inside and outside of the body. Bizarrely, one of these actually involved filling wounds in my body with processed seaweed every day for two months. I began to feel an increasing kinship with these liquid filled wounds in the earth's surface – the parallels between bodily trauma and a distressing of the earth's surfaces and interiors; geological fracturing and human ageing." Crispin Hughes



"Tim elapse photography and film carry the expectation of a fixed or at least predictable camera position. My first works along this part of the Cornish coast were simple, very controlled observations of tides and the moon. Spending extended periods in sea-caves I realized that the seductive danger of the rising tide did not have to be a limiting factor – it was actually my subject. And that surrendering control was part of the point." Susi Arnott

For further information about the exhibition, sales and gallery talks, please email gallery@photofusion.org or telephone 020 7738 5774.

Address: **17A Electric lane, London SW9 8LA**

www.photofusion.org

PUMP HOUSE GALLERY

Shake It: An Instant History of the Polaroid

Nobuyoshi Araki, Rut Bles Luxemborg, Guy Bourdin, Tim Braden, Marcel Dzama, Roe Etheridge, Walker Evans, Richard Hamilton, David Hockney, Andre Kertesz, John Latham, Robert Mapplethorpe, Jonathan Monk, Lucy Oppenheim, Lucas Samaras, Michael Snow, Jurgen Teller, Andy Warhol

Dates: **6 October - 13 December 2009**

From Outkasts anthem 'Hey Ya' to the ponderous protagonist in Memento, this exhibition seeks to highlight some of the more intriguing and innovative examples in Polaroid's history. The exhibition will include both world renowned and emerging artists, artists who are synonymous with Polaroid, and ones that are not. Many of the works have never been exhibited in the UK before, including a composite Polaroid by David Hockney and Guy Bourdin's very personal, surreal musings.

Address: **Battersea Park, London, SW11 4NJ**

www.wandsworth.gov.uk/gallery



CALUMET LONDON

Through Maasailand, In the Footsteps of Africa's Greatest Explorer - Mike Hax Exhibition

In 1883, a young Scottish geologist was commissioned by the Royal Geographical Society in London to explore the last unknown region of Africa. His brief was to find a viable route from the East coast to Lake Victoria in the central Highlands. He was the first European to take a camera in to the region. His journey was remarkable for many reasons, least of all for the fact he was the first European to enter the notorious tribal lands of the Maasai and live to tell his tale. His name was Joseph Thomson, and he named the now famous Thomson's Gazelle.

Sadly, very few of his photographs have survived.

Using Thomson's journal and his original hand-drawn maps of the journey, photographer Mike Hax has retraced this little known explorer's footsteps and made a collection of photographs to illustrate this incredible journey. Hax started this project four years ago, raising support from Land Rover, African Connoisseur, Vodafone as well as Calumet Photographic. He spent four months in the field, retracing Thomson's footsteps. From Zanzibar to Mombasa, to Mt. Kilimanjaro, through Maasailand along the Great Rift Valley, to Mt. Kenya and then on to Lake Victoria. He collected over 14,000 photographs and over 93 hours video footage that was used in a documentary for the History Channel in Europe.

Mike Hax was born in Uganda, East Africa. His family roots go back three generations into Colonial East Africa. Kenya is where he spent most of his childhood, whilst his parents managed hotels in some of Kenya's prime wildlife reserves. Following his formal education in England, he launched his professional photographic career in the early 1980s. Initially working from his own studio in London, Hax's work has been featured in magazines such as Vogue, Company and Playboy. His photographic prints are collected as fine art throughout the world.

Dates: **September 3rd to September 29th - during normal store opening hours**

Address: **Calumet, 93-103 Drummond Street, London NW1 2HJ**

Tele: **020 7380 1144**

Open; **M-W 8:30 to 6:00, Th-F. 8:30 to 7:00, Sat. 9:00 to 5:30**

Cost: **FREE**

Please note - **The gallery space may be in use and you should phone ahead if you are coming to view the exhibition**

ATLAS GALLERY

A SHADOW FALLS - Nick Brandt, photographs from East Africa

Celebrated contemporary photographer Nick Brandt launches major West End exhibition.

A Shadow Falls, Nick Brandt's second major body of work, continues the photographer's ambitious and ongoing photographic project to memorialize the vanishing natural grandeur of East Africa. Brandt's wide-screen panoramas of animals and landscapes capture an epic vision of a wild Africa which is steadily vanishing. His iconic portraits of its majestic animals are filled with an empathy usually only reserved for human subjects, but depict an increasingly bleak view of their future survival reflected in the ominous sounding title. A Shadow Falls is the second in a planned trilogy of books and exhibitions; the titles of all three works together will eventually form a complete sentence.

Despite the subject matter, his work is not mere wildlife photography. Few other photographers have practised the photography of wild animals as a distinct art form. Brandt's emphasis has always been on capturing the drama of wild animals in the state of BEING, as opposed to ACTION. In his own words Brandt's goal is "to yank the subject matter of wildlife into the arena of fine art photography... to take photographs that transcend what has largely before come under the genre of documentary."

Brandt's secret is to get close-up, often within a few feet of animals in the wild. Without the use of a telephoto lens he can capture the vast skies and landscapes, and portray the animals within the context of their environment. His work is as much about a sense of place as its inhabitants. This closeness creates a feeling of intimate connection, with the animals seemingly offering themselves for a studio portrait.

Why the animals of Africa in particular? And more particularly why still East Africa? Its endless green rolling plains punctuated by the graphically perfect acacia trees are deeply affecting, and its animals more profoundly iconic, mythical, mythological even, than any other on the planet.

In the last six years Brandt has risen to prominence as a major figure in contemporary photography on both sides of the Atlantic with major exhibitions everywhere from Berlin to Los Angeles, with celebrity buyers and established collectors queuing to buy his work, which range from 20 X 24" prints to almost life-size 60"x 80" large-format pigment prints.

Open: **8th September – 3rd October 2009**

Address: **49 Dorset Street, London W1U 7NF**

Times: **Monday to Friday, 10-6 & Saturdays, 11-5**



THE.GALLERY @OXO

Shoot Nations - Winning photographs from 2009 Shoot Nations. Young people growing up in the 21st century

Address: Oxo Tower Wharf, Barge House Street Daily 11am-6pm

Open: Wednesday 23 September 2009 to Sunday 27 September 2009 (5 days)

www.the.gallery@oxo

HOOPERS GALLERY

Summer Show - Features work from 5 photography graduates from the Royal College of Art.

Address: **15 Clerkenwell Close, London, EC1 0AA.**

Dates: **Until 11th September.**

Open: **Tues - Fri 11am - 4.30pm Thurs 11am - 7pm.**

Cost: **Admission free**

Nearest tube Farringdon District & Circle Line.

www.hoopersgallery.co.uk

TPS MEMBERS' HANDBOOK

Following all the changes agreed at the AGM in May, the Members' Handbook has been updated.

You can view and download a copy from the TPS Website. Click on:

www.tandridgephotographicsociety.org.uk/documents/TPS%20Handbook%20V2.0.pdf

Changes include: Rules for the new Natural History competitions, changes to the Competition classes, changing the Phillips Cup to the advanced PDI Competition.

Please recycle all earlier versions – this latest version is Rel 2.0.



And finally, a big **thank you** to all the members who supplied their prints for the **Godstone Fair** last Monday and especially to those who set-up and manned the display.

Roll-on the **Hurst Green Fair** on **Saturday 19th September** – it's not too late to volunteer!

Thanks for reading, and Happy snapping,

Steve

13th September 2009

ps Don't forget, this is YOUR News Update, and I welcome any contributions from members. Send me your: comments, idea's, articles, events, exhibition details, etc. Send all contributions to: tps@elms42.freereserve.co.uk

The views expressed in this Newsletter are not necessarily those of Tandridge Photographic Society which takes no responsibility for statements made in any article in this newsletter or for any matter arising there from.